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the influence of Goethe, but partly to other external influences and partly to the 'immanent logic' of his own earlier æsthetic principles; and that, therefore, the emphasis upon *Fgm.* 116 and upon the relation of the meaning of *romantisch* to the *Roman* and to *Meister* (for which Haym is chiefly responsible) tends to obscure the real origins both of the name, and (which is much more important) of the idea, of 'the Romantic,' in its æsthetic and philosophical signification.

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SHAKESPEARE AND GRILLPARZER

Just one week after I had sent my doctor's dissertation off to be printed and while I was filled with the good bourgeois sentiment of being thrice happy at seeing my labors well begun, there arrived the *Shakespeare Jahrbuch* for 1915 containing a very interesting essay, "Grillparzers Verhältnis zu Shakespeare," by Dr. Edgar Gross. My work will not be printed, for, altho richer in illustrations, it contains very little that Dr. Gross has not stated better in his article. The spirit and the essence of both are exactly the same.

It is surprising how very similar the two dissertations are even down to the phrasing of certain ideas. For example, I pointed out the irony which lay in the fact that Grillparzer, a most subjective poet, should be expressing great surprise at the fact that men of fine taste like Voltaire or Byron did not recognize the full beauty of Shakespeare. In this connection I used a phrase which I thought of as a product of my present study of Kant; I said that Grillparzer was trying to find the "Shakespeare an sich." Gross says on page 3: "Er wollte zu der Poesie an sich gelangen." A few lines below this we read that according to his standard of "absolute poetry" Grillparzer selected his literary favorites, whose number, owing to the high demands made on them, was very small, but therefor all the more faithful companions thruout the course of his long and lonesome life. I had selected as the title of my thesis, "Grillparzer's Lifelong Friend, Shakespeare." In both dissertations Schreyvogel is mentioned as the one who opened Grillparzer's eyes to a complete understanding of Shakespeare's greatness.

Dr. Gross tells the story of this lifelong friendship as we find it told in Grillparzer's autobiography and other sources, beginning in the library of his father, where the nine-year-old boy found *Hamlet* and *King Lear*, to the time when a few months before his death the aged poet discusses with a friend *Othello*, which he had read about sixty times. Wherever and whenever opportunity offered, in Vienna, in Stuttgart on a visit to Tieck, in London, and even in Greece, Grillparzer witnessed performances and readings of Shakespeare and discussed them in his diary.

About the time when Grabbe wrote his *Shakespearomanie*, and also later, Grillparzer turned with the bitterest of satire on critics like Schlegel, Tieck, Gervinus, and others. The poet Grillparzer had a much deeper understanding for the tragedies of Shakespeare than these men of whom he said sarcastically that they pretended to read in Shakespeare's breast what he had really intended to say. Often it seems that what Grillparzer says about Shakespeare's characters is a chapter from his own life, for example, what he writes about Hamlet and Ophelia at the time of the crisis in his affair with Kathi Fröhlich. All of these short criticisms the poet wrote not for publication, but merely to clarify his own ideas. They are not written in any one volume but on any scrap of paper that he found at hand. After his death they were collected and ordered by the men who compiled his complete works. Dr. Gross gives all the essential points of Grillparzer's Shakespeare criticisms which covered a period of over fifty years.

In the chapter dealing with Shakespeare's influence on Grillparzer's works Dr. Gross makes a sharp differentiation, just as I found it to be the case, between the fragments of his youthful period and his later dramas. In the former the influence of Shakespeare is sometimes found in literal translations: "Schüttle deine blutigen Locken nicht nach mir," one of Grillparzer's kings, sketched after Macbeth, is made to exclaim. The lover and his friend in *Spartacus* have very direct prototypes in *Romeo and Juliet*, while the language employed echoes many poetical images from Shakespeare's Song of Songs of love. The nurse with her lengthy babblings, her pandering, her love for her charge, is copied directly from Shakespeare, but I miss in Gross the mention of one characteristic in which the later development of Grillparzer can be plainly seen: the moralizing of the nurse. Just as in the other fragment of this period, *Der Sommernachtstraum*, we find Grillparzer still in

the clutches of a rather "hausbackene Moral," far from the free heights of the Renaissance poet to which, however, he rises in his masterpieces, for example, in *Des Meeres und der Liebe Wellen*. The Shakespearean heroes who attract him chiefly at this period are Romeo, Percy Hotspur, Falstaff, and villain-heroes like Macbeth and Richard III. The imitation is often quite slavish. Because Percy's wife threatens, "Wilt thou have thy head broke?" the peasant girl in *Alfred der Grosse* fetches a huge club to beat the hero who is also in many other respects like Hotspur.

But all this is changed in Grillparzer's master plays. The tyro has himself become a master in the field of the world-drama. No longer do we find any direct borrowings, but the influence of Shakespeare has become spiritual. A problem, a character, a mood, or a scene offer suggestions to Grillparzer in the creation of his independent plays, but they are no longer his models. Here we can never be quite certain that we find the fruits of Shakespeare's influence, because Grillparzer is now himself a past-master, and might have come by all his splendid creations independently. Dr. Gross shows the same restraint from definite assertions in this chapter which I considered to be necessary toward presenting the true state of affairs.

The example which I considered the best in showing just how Grillparzer in his later dramas filled with a larger meaning suggestions from Shakespeare is not found in the German essay. Many critics have pointed out that Grillparzer's *Rudolf II* has many of Hamlet's characteristics. It is one of the tragic incidents in Hamlet's career of indecision that at one time he rouses himself to a sudden decisive action and kills "that wretched, rash, intruding fool Polonius." Grillparzer presents a similar situation in *Ein Bruderzwist in Habsburg*, but by how much did he not intensify and deepen the tragic content! Rudolf II in a time out of joint finds it impossible to rise to any decisive action. He has a natural son, Don Cäsar, who while manifesting some of the same wanton characteristics which his father showed in his youth, becomes guilty of slaying a young girl. Don Cäsar in prison tears the bandage off his wrist thus committing himself to certain death, unless a physician comes to his rescue immediately. While the emperor's friend Julius intercedes for the young criminal Rudolf suddenly casts the key to the prison into the deep well in the courtyard with the words:

Er ist gerichtet,
 Von mir, von seinem Kaiser, seinem
 (mit zitternder, von Weinen erstickter Stimme)
 Herrn!

What he intended to say was, "Seinem Vater." Julius says of the emperor after the latter has staggered out of the room:

O, dass er doch mit gleicher Festigkeit
 Das Unrecht ausgetilgt in seinem Staat,
 Als er es austilgt nun in seinem Hause.

Very good, too, are Dr. Gross' remarks about the tragic in Grillparzer's dramas. We find a development from conflicts like those found in Schiller's dramas between the individual and the moral law to great world-tragedies which transcend those of Shakespeare—only we must regret that Dr. Gross seems never to have heard of the book which deals expressly with this problem, *Grillparzer und das neue Drama*, by O. E. Lessing. Does the German feel in duty bound "Amerika totzuschweigen"?

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THREE CHARACTERS BY HENRY MOLLE

No one has yet attempted a detailed bibliography of English character-writings. The chief character-books are familiar enough; but scattered through the most diverse volumes of the seventeenth century are to be found specimens of character-writing that are either neglected or entirely unknown, though many of them are witty, well drawn, and throw light on the customs, manners, and thought of their times. For example, Morley has noticed that at the end of the over-long satire, *Naps on Parnassus*, 1658, are "two Satyirical Characters of a Temporizer and an Antiquary." In *An Essay in Defence of the Female Sex*, 1696, are to be found "A Pedant, A Country Squire, A Bully, A Scowrer, A Beau, A Poet-aster, A Coffee-house Politician, A Vertuoso, A City Critick."

Ms. Rawl. Poet. 246 ff. 48-9, of the Bodleian Library, contains the three following characters. So far as I can ascertain, they have not been printed. They are signed Henry Molle. He was a Fellow of King's College, Cambridge, who took his A. B. in 1617 and his A. M. in 1620. In 1639 he was made Public Orator, fol-